

MICF

MIZZOU
INTERNATIONAL
COMPOSERS
FESTIVAL

JULY 21–25 • 2026

COLUMBIA • MISSOURI

featuring distinguished guest composers

JLIN & KAROLA OBERMÜLLER
w/ ALARM WILL SOUND

all events are free. visit

COMPOSERSFESTIVAL.MISSOURI.EDU



Mizzou New Music Initiative
University of Missouri





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MICF

FESTIVAL SCHEDULE

ALL EVENTS ARE FREE

Schedule subject to change.
For updates, please visit
composersfestival.missouri.edu

Stream all events live at the University of
Missouri School of Music's YouTube Channel

TUESDAY • JULY 21

9:00 – 11:30 AM

Room 385
Sinquefield Music Center

RESIDENT COMPOSER PRESENTATIONS

Agustina Crespo, Arjan Singh Dogra, and Ihlara McIndoe

7:30 PM

Room 130
Sinquefield Music Center

DISTINGUISHED GUEST COMPOSER PRESENTATIONS

Jlin & Karola Obermüller

WEDNESDAY • JULY 22

7:30 PM

Sheryl Crow Hall
Sinquefield Music Center

YARN/WIRE

Performing the music of Sarah Hennies and Steve Reich, alongside world
premieres by Dominick DeStefano and Selim Gönçü

THURSDAY • JULY 23

9:00 AM – 12:30 PM

Room 385
Sinquefield Music Center

RESIDENT COMPOSER PRESENTATIONS

Inga Chinilina, Paul Novak, Yuting Tan, Danae Venson, and Dean Wibe

7:30 PM

Missouri Theatre

ALARM WILL SOUND

Performing the music of Karola Obermüller and Brittany J. Green, alongside world premieres by Jlin and Utku Asuroglu

FRIDAY • JULY 24

7:30 PM

Sheryl Crow Hall
Sinquefield Music Center

MIZZOU NEW MUSIC

The Mizzou New Music Ensemble performs music by Jlin, Karola Obermüller, and John Orfe. The Mizzou Percussion Ensemble performs music by Jlin, Inga Chinilina, and Karola Obermüller with Peter Gilbert

9:00 PM

Room 130
Sinquefield Music Center

AFTERPARTY Co-Presented by Dismal Niche

Maxubishi and Footwork Legend RP Boo

SATURDAY • JULY 25

7:30 PM

Missouri Theatre

ALARM WILL SOUND: EIGHT WORLD PREMIERES

Featuring premiere performances of works by the eight MICF Resident Composers



WELCOME!

On behalf of the University of Missouri School of Music, welcome to the 17th Annual Missouri International Composers Festival (MICF). This vibrant, week-long summer tradition features a wide array of appealing and insightful compositional voices from across the world. Over three concerts, you will hear 18 works performed by world-renowned and Grammy Award-winning ensemble-in-residence Alarm Will Sound, the acclaimed quartet Yarn/Wire, the University of Missouri New Music Ensemble, and the Mizzou Percussion Ensemble. I am certain that these performances will inspire all who attend, as they highlight the vibrancy of new music.

This year, we welcome distinguished guest composers Jlin and Karola Obermüller. In addition to hearing their music performed on Thursday and Friday evening of the festival, you can also hear directly from them when they offer commentary about their music and the world of composition on Tuesday evening. To have the opportunity to hear from two of the most prominent composers of our generation promises to be an unforgettable and educational evening.

After an extensive and rigorous application process, we are joined by eight resident composers: Inga Chinilina, Agustina Crespo, Arjan Singh Dogra, Ihlara McIndoe, Paul Novak, Yuting

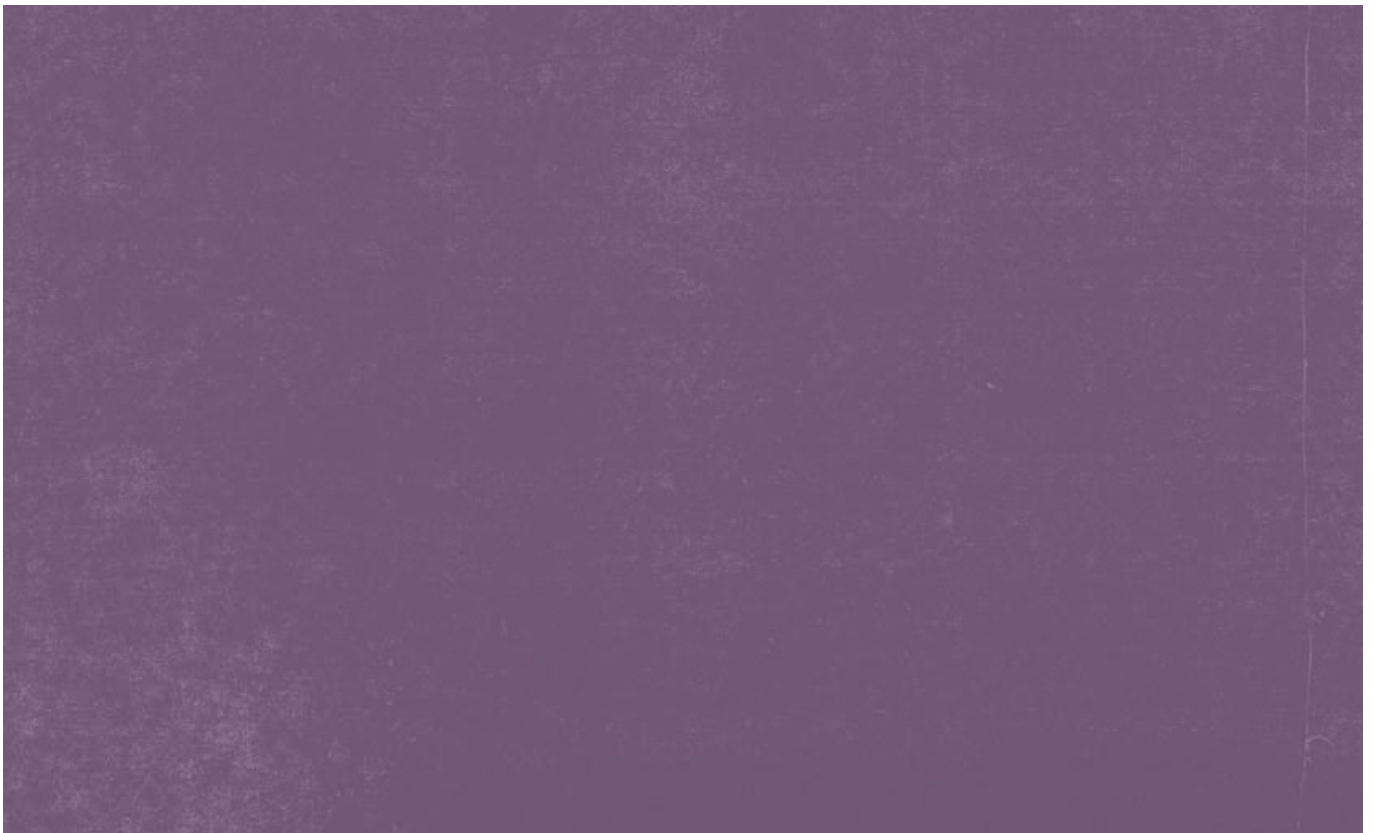
Tan, Danae Venson, and Dean Wibe. These accomplished individuals are some of the most gifted voices in new music composition. Each composer will be working with our two distinguished guest composers and members of Alarm Will Sound in anticipation of the world premiere of their works on Saturday evening. This process represents one of the important missions of the Mizzou New Music Initiative (MNMI) – transforming music education. The Missouri International Composers Festival would not be possible without the generous support of the Sinquefield Charitable Foundation. We acknowledge and appreciate the generosity of Jeanne and Rex Sinquefield for their vision and enduring commitment to the School of Music. To read more about the Mizzou New Music Initiative and the diverse array of programs positioning the University of Missouri School of Music as a leading center for the creation and performance of new music, I invite you to read more here: <https://newmusic.missouri.edu/about-us>.

Whether you are joining us in-person or tuning in via our livestream, we are delighted to share this celebration of new music with you. The Missouri International Composers Festival is more than a series of concerts—it is a space for discovery, dialogue, and artistic growth. We hope this week leaves you inspired, challenged, and renewed by the extraordinary artistry on display.



A stylized, handwritten signature in black ink, which appears to read 'Brian Silvey'.

Brian Silvey
Interim Director,
University of Missouri
School of Music



MICF

DIRECTORS

- STEFAN FREUND
- TIFFANY M. SKIDMORE
- UTKU ASUROGLU





STEFAN FREUND

ARTISTIC DIRECTOR

Stefan Freund received a BM with High Distinction from the Indiana University School of Music and an MM and a DMA from the Eastman School of Music. His primary composition teachers included Pulitzer Prize winners Christopher Rouse and Joseph Schwanter as well as Augusta Read Thomas, Frederick Fox, and Don Freund, his father. He studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbek, among others. He is presently Professor of Composition at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, twenty ASCAP Plus Awards, a Music Merit Award from the National Society of Arts and Letters, and the Howard Hanson Prize. He was selected as the 2004 Music Teachers National Association-Shepherd Distinguished Composer of the Year. In 2006 and 2013 he won Outstanding Faculty Research and Creative Activity Awards from MU. He was selected as Professor of the Year by the MU College of Arts and Science in 2024.

Freund has received commissions from the Barlow Endowment, the New Spectrum Foundation, the Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, the Metropolitan Orchestra of St. Louis, Town Hall Seattle, Sheldon Concert Hall, and SCI/ASCAP. His music has been performed at venues such as Carnegie Hall, Lincoln Center, Merkin Hall, the Kennedy Center, and the Library of Congress as well as by ensembles such as the Copenhagen Philharmonic, the St. Louis Symphony, and the Phoenix Symphony. International performances include the Berliner Philharmonie, the Moscow International Performing Arts Center, Glinka Hall (St. Petersburg), Queen's Hall (Copenhagen), the Bank of Ireland Arts Centre, and concert halls in seven other European countries, Canada, and Mexico. His works have been recorded on the Albany, Centaur, Crystal, Innova, New Focus, and Ravello labels.

Active as a performer, conductor, and producer of new music, Freund is the founding cellist of the Grammy Award-winning new music ensemble Alarm Will Sound. His cello performances include Carnegie Hall, Lincoln Center, the Met Museum, Merkin Hall, Millennium Park, Disney Hall, the Barbican (UK), the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 20 released albums featuring Alarm Will Sound. From 2004-2026 he served as the Music Director of the Columbia Civic Orchestra. In addition, Freund is the Artistic Director of the Mizzou New Music Initiative.



TIFFANY M. SKIDMORE

ASSOCIATE DIRECTOR

Tiffany M. Skidmore is an American composer and performer based in Columbia, Missouri, where she is currently Associate Director of the Mizzou New Music Initiative. She has held faculty positions at the University of Minnesota - Twin Cities, Virginia Tech, and the University at Buffalo (SUNY), where from 2023-2024, she held the Birge Cary Chair in Music Composition. Most recently, she was a Visiting Professor at McGill University, in residence at CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology). She is Co-Founder, Executive Director, and Co-Artistic Director of the Twin Cities-based 113 Composers Collective, an organization that produces the Twin Cities New Music Festival, as well as concerts and guest artist residencies throughout the world.

Dr. Skidmore has received awards for her work from organizations such as the Schubert Club, the Jerome Foundation, the Foundation for Contemporary Arts, Rimon, and Opus7. She was a 2017 John Duffy Institute for New Opera Fellow, a 2018 McKnight Composer Fellow, and the 2018-2019 Zeitgeist New Music Ensemble Composer-in-Residence. Her chamber, choral, and orchestral work has been interpreted by acclaimed experimental music specialists throughout the United States, Europe, and Colombia, including Kyle Hutchins, Tiffany Du Mouchelle,

Talea Ensemble, TAK, loadbang, andPlay, Bent Duo, Fonema Consort, Ensemble Dal Niente, Duo Gelland, Chartreuse String Trio, Zeitgeist New Music Ensemble, and many others. Her work has been featured in national and international festivals, including the International Computer Music Conference (Germany), the US Navy Band International Saxophone Symposium, the International Clarinet Association Festival, the MN Made Festival, the Shockingly Modern Saxophone Festival, the Virginia Tech New Music + Technology Festival, the New York City Electronic Music Festival, the OpenAir Festival (Sweden), the Open Days Festival (Denmark), and the World Saxophone Congress (Spain), among others. She is on the composition faculty of the Vienna Contemporary Composers Festival, the Sofia Symphonic Summit, and the Veneto Art and Music Summit.

Skidmore holds degrees in Music Composition and Vocal Performance from Gonzaga University, Eastern Washington University, and the University of Minnesota, where she studied with James Dillon and theorist Michael Cherlin, followed by post-doctoral studies with Chaya Czernowin. Her work can be heard on the New Focus Recordings and Neuma Records recording labels.

Soprano Nina Dante writes that "Tiffany Skidmore's music brings to mind Sciarrino's description of his own music: hearing it is like watching a volcano erupt from afar. While Skidmore's music burns its own path outside of Sciarrino's aesthetic, the description holds true. Her music often features slow moving textures dotted with energetic events (imagine a constellation moving across the sky over the course of the year, and interjecting shooting stars), a starry sound world, coldly emotional content, and a mix of musical abstraction with direct theatrical/conceptual content. For these reasons, like reading a myth of ancient times, we experience the drama of her works from a distance."

As a performer, Skidmore has sung professionally with the Spokane and Coeur d'Alene Opera companies, Spokane Symphony Chorale, the Minnesota Chorale, the Contemporary Music Workshop, Hymnos Vocal Ensemble, the Gregorian Singers, the 113 Composers Collective, and as a free-lance artist, primarily performing early and experimental music.



UTKU ASUROGLU

ASSISTANT ARTISTIC DIRECTOR

Utku Asuroglu was a recipient of the “Outstanding Artist Award for Music” from the Austrian Ministry of Culture, the Guggenheim Fellowship, the 40th International Irino Prize, the 24th Salvatore Martirano Composition Award, the Composition Prize City of Graz 2014, and the Goethe Award 2016 (South Korea), and was laureate of the Gaudeamus Prize 2015.

His works have been featured at festivals including Darmstädter Ferienkurse, Donaueschinger Musiktage Next Generation, Gaudeamus Muziekweek, Wittener Tage für neue Kammermusik, Schleswig Holstein, Manifeste, MATA Festival,

Royaumont, ISCM World Music Days, International Tongyeong Music Festival, and Essen European Capital Culture. His works have been performed by leading orchestras and ensembles worldwide, including Orchestra Philharmonique de Radio France, Ensemble Intercontemporain, Ensemble Modern, AskolSchönberg, Dal Niente, JACK Quartet, Mivos Quartet, Talea, LINEA, IEMA, Slagwerk Den Haag, Riot, Divertimento, Proton Bern, and the Signum Quartett.

Utku Asuroglu pursued musical studies at the Rotterdam Conservatory, Kunstuniversität Graz, Hochschule für Musik Freiburg, IRCAM and received

his doctorate from Stanford University in 2023. He has studied under Brian Ferneyhough, Jonathan Berger, Clemens Gadenstätter and Gérard Pesson.

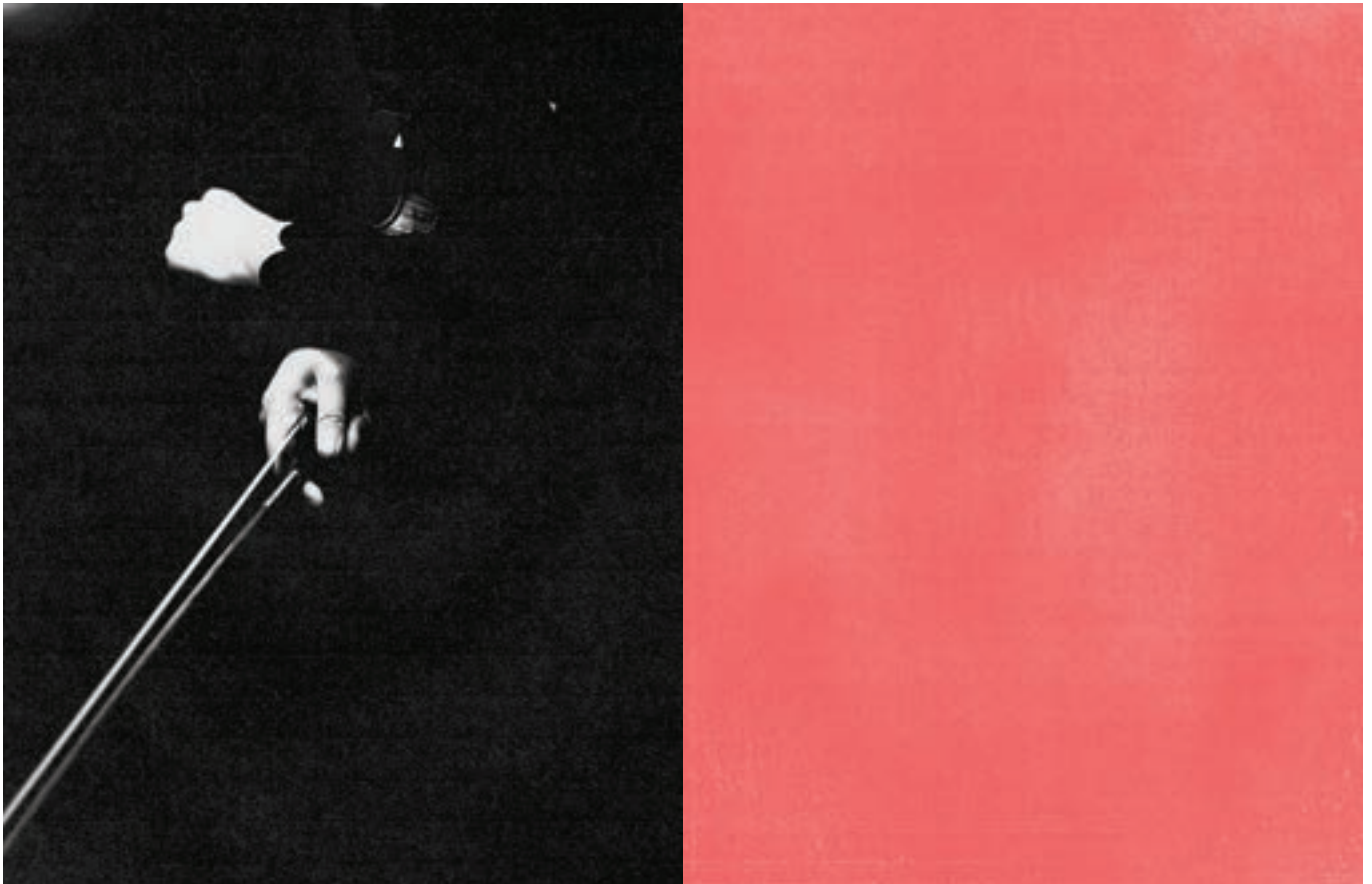
He is currently Assistant Professor of Composition at the University of Missouri School of Music where he teaches electronic music and composition.

His works are published by Edition Gravis, Berlin.

MICF

DISTINGUISHED GUEST COMPOSERS

- JLIN
- KAROLA OBERMÜLLER





JLIN

Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's thrilling, emotional, and multidimensional compositions have earned her praise as "one of the most forward-thinking contemporary composers in any genre" (*Pitchfork*). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album *Perspective* was released to critical acclaim on Planet Mu 2023. Her much-lauded albums *Dark Energy* (2015) and *Black Origami* (2017) have appeared on "Best of" lists in the *NY Times*, *The Wire*, *LA Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, the Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens and the visual artists Nick Cave and Kevin Beasley.

Her latest release *Akoma* (Planet Mu March 2024) features collaborations with Philip Glass, Bjork, and Kronos Quartet.

Photo by Lawrence Agyei



KAROLA OBERMÜLLER

Karola Obermüller composes in search of the unknown, with layers upon layers of obscured material buried deep beneath a surface that is sometimes sumptuous, sometimes bristling with rhythmic energy. Her unique voice began forming in collages of sound made with tape recorders as a child and evolved later with composition degrees from the Meistersinger-Konservatorium Nürnberg, the Hochschule für Musik Saar, and the University Mozarteum Salzburg. Her sense of rhythm and form was forever changed by studying Carnatic and Hindustani classical music in Chennai and Delhi, India.

A PhD at Harvard University brought her to the US where she taught at Wellesley College and at the University of New Mexico, co-directing the composition area and the annual John Donald Robb Composers' Symposium music festival, before joining the Department of Music at UC San Diego. She also lives and works part of the year in Europe and has been a visiting artist at ZKM, Deutsche Akademie Rom, Centro Tedesco di studi Veneziani, Akademie Schloss Solitude, Leipzig Gewandhaus and Hanns Eisler House, and IRCAM as well as serving as a resident composer for new music festivals at Hochschule für Musik Nürnberg, Conservatorio Piccinni di Bari (Italy), University

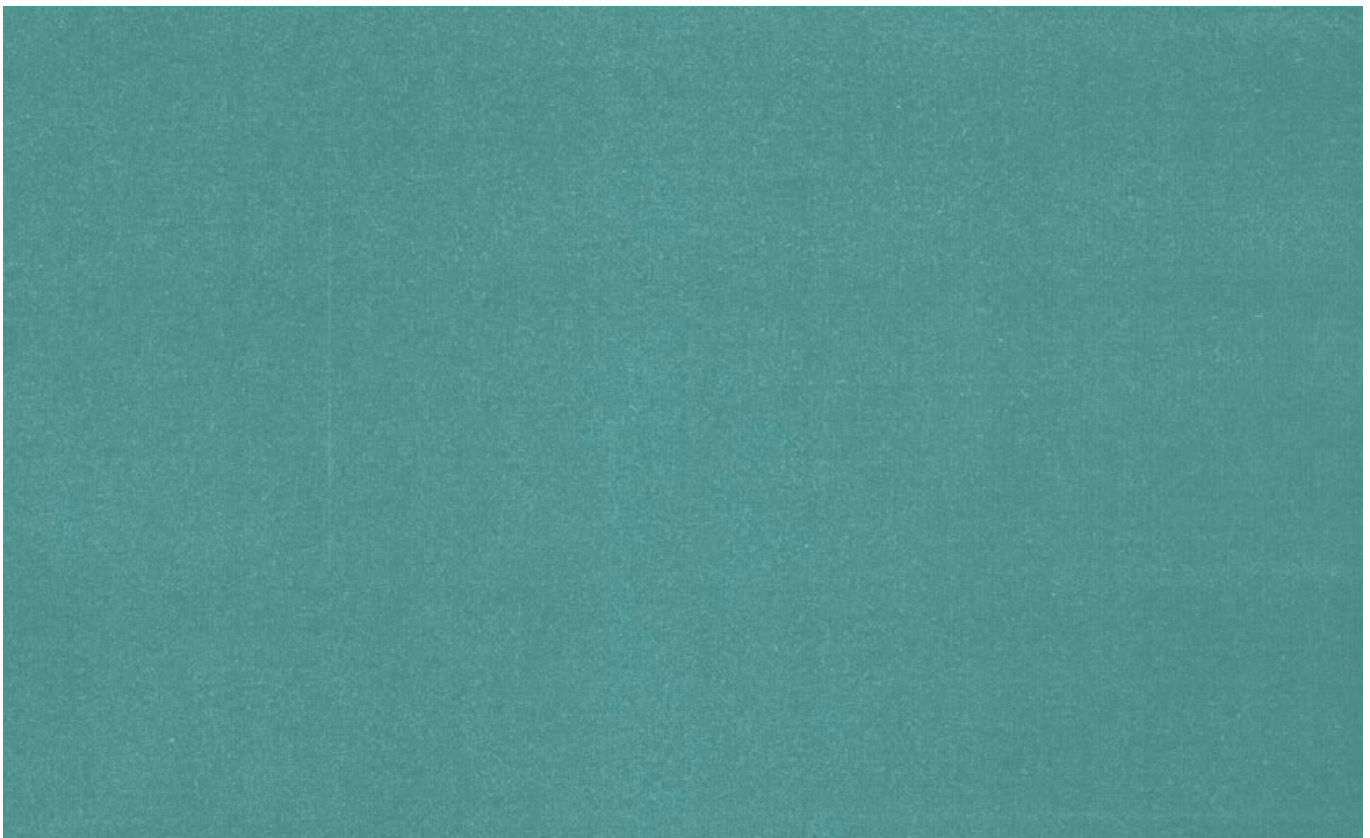
Mozarteum Salzburg, Festival Virtuosi Century XXI, Recife (Brazil), Samobor Music Festival Croatia, and others. Obermüller frequently serves as an adjudicator for competitions such as the Felix Mendelssohn Bartholdy Hochschulwettbewerb, the Femfestival, and the Kranichsteiner Musikpreis of the Darmstadt Ferienkurse.

Her music, often political, always dramatic, includes operas for Staatstheater Nürnberg, Theater Bielefeld, Theater Bonn, Theater Heidelberg, and Stuttgart's Musik der Jahrhunderte. The emotional juxtapositions of story suspended in a tableau architecture that one finds in her operas can be heard in her concert works as well which include commissions from the Ernst von Siemens Music Foundation, the National Endowment for the Arts, the Fromm Music Foundation, New Music USA, Bayerischer Rundfunk, Saarländischer Rundfunk, and numerous renowned soloists and ensembles.

Obermüller works with lauded contemporary music ensembles such as Ensemble Modern, ICE (International Contemporary Ensemble), Arditti Quartet, Neue Vocalsolisten, Ekmeles, MusikFabrik, Le Nouvel Ensemble Moderne, E-MEX Ensemble, Iridium Quartet, New Thread Quartet, Soli fan tutti, Peg-

nitzschäfer Klangkonzepte, Ensemble Adapter, New Mexico Contemporary Ensemble, ensemble phorminx, sonic. art saxophone quartet, Splinter Reeds, Gewandhaus-Ensemble Avantgarde, and AsianArt Ensemble. She has received numerous awards including the Heidelberger Künstlerinnenpreis, Darmstädter Musikpreis, the New York Musicians Club Prize, the ASCAP Morton Gould Young Composer's Award, the Bavarian Youth Prize for Composition (awarded by Zubin Mehta), the John Green Prize for Excellence in Music Composition, and the 1st Prize of the "New Note" International Composers Competition Croatia.

Recordings of several of Obermüller's works have been released on CD including Jacqueline Leclair's solo CD (New Focus Recordings, *Music for English Horn Alone*, FCR272), a record by harpsichordist Luca Quintavalle (Brilliant Classics 96476: *Mousikē—the art of the muses*), a CD with the Voices of the Pearl project (Volume 3), and a disk by Duo Harmonium d'art et Piano forte (forthcoming on dreyer-gaido). Having been selected by the German Music Council to be a part of the Contemporary Music Edition, the first portrait CD of her music was released by WERGO in 2018 and a second CD is forthcoming on New Focus Recordings.



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RESIDENT COMPOSERS

- INGA CHINILINA
- AGUSTINA CRESPO
- ARJAN SINGH DOGRA
- IHLARA MCINDOE
- PAUL NOVAK
- DANAE VENSON
- DEAN WIBE
- TAN YUTING





INGA CHINILINA

Inga Chinilina (Moscow, Russia) is a multimedia composer with concert pieces ranging from solo to orchestral compositions, alongside works for dance, film, and installation. She sees music as an act of translation, a concept she explores in both her academic and creative work.

This conceptual framework drives her creative and research practice, which investigates how cultural context shapes our perception of sound, often translating personal stories and everyday auditory experiences into sonic expressions that reflect on immigration, womanhood, and the environment.

Her music has been performed by leading ensembles including ICE, Dal Niente, Yarn/Wire, and Talea, and presented at festivals such as MATA (NYC), the Composers Conference, ClarinetFest (Dublin), Zeitströme Tage für aktuelle Musik (Darmstadt), the Darmstädter Ferienkurse, and Mise-En (NYC). Her work has been recognized through awards and commissions including winning the Flute New Music Competition and Prisms Festival, and a forthcoming Fromm Foundation commission featuring the Switch Ensemble in 2027.



AGUSTINA CRESPO

Agustina Crespo (Buenos Aires, Argentina) is a composer, singer and university professor. She studied Composition at the Argentinean Catholic University (UCA), where she graduated with honors in 2008. In parallel she studied Music Production and Singing at the National University of the Arts of Argentina. With Higher Diplomas in Contemporary Music, specializing in Composition and Singing at the Manuel de Falla Conservatory in Buenos Aires, she is now finishing her doctoral thesis in composition.

She holds teaching positions at two national universities in Argentina and serves as one of the conductors of the Untref Vocal Ensemble. Throughout her career, Agustina has received numerous awards and scholarships, with her compositions performed and recorded in prestigious venues across Argentina and internationally, including Colombia, Uruguay, Poland, France, Germany, Spain, and the United States.

Agustina has actively participated in various festivals, composition seminars, and masterclasses such as Warsaw Autumn (2024), Forecast Platform

Forum (Berlin 2022), Ciel Academy (Cordes-sur-Ciel 2022), Buenos Aires Opera Winter School (2017), Forum Nueva Música (Córdoba, 2013 and 2017), Acanthes Festival (2009 and 2010), and the International Academy of Composition with New Technologies at IRCAM (2008). Her experiences have allowed her to study under renowned composers such as Mark André, Heiner Goebbels, Beat Furrer, Iván Fedele, Hugues Dufourt, Martín Matalón, Ian Maresz, and Mathias Spahlinger, among others.

She has collaborated with important ensembles and performers such as Chicago a Capella (USA), Arthaus Ensemble (Argentina), Pro Modern Vocal Ensemble (Poland), Dal Niente Ensemble (USA), Linea Ensemble (France), Nonsense Ensemble (Argentina), Compañía Oblicua (Argentina), MEI, Buenos Aires Quartet, Tropi Ensemble, and Untref Quartet, among others.

As a singer, she currently works as a mezzo-soprano in the Música Inaudita vocal ensemble, the Damus Contemporary Vocal Ensemble, and Colección de eventos extraños.



ARJAN SINGH DOGRA

Arjan Singh Dogra (New York, New York) is a composer and performer based in New York City who creates art to understand and contextualize his relationship with time, nature, and his culture. He invites audiences experiencing his art to challenge their own perception of time, and reflect on their connection to the natural and unnatural environments that surround them. Arjan is particularly interested in exploring perplexing elements of lived experience, such as space, perspective, memory, and temporal realms, and seeks meaning in the places where these elements intersect, interplay, and contradict. Arjan graduated from the Berklee College of Music, having studied composition, conducting, and film scoring, and received his Master's in Composition at the Mannes School of Music where he studied with Christopher Cerrone. He also grew up studying Hindustani classical violin with Dr. Sisirkana Dhar Choudhury, and Hindustani music continues to play a key role in his musical practice. Arjan is currently pursuing a DMA in Composition at Columbia University.



IHLARA MCINDOE

Ihlara McIndoe is a composer from Ōtepoti Dunedin, Aotearoa New Zealand, currently based in New York City. Her compositional work draws on themes of exploration and preservation to investigate artistic ecologies and creative modes of (re)thinking, (re)making and remembering. Her work has been performed in Aotearoa and internationally by artists including Mark Menzies, Johanna Vargas, Mayumi Miyata, Nanae Yoshimura, Gabriela Glapska, The Rhythm Method Quartet, Ensemble Court-Circuit, Les Métaboles, Multilaterale, Duo Nessi, the New Zealand Symphony Orchestra, NZ National Youth Orchestra, and Stroma; and presented at festivals and venues including the Artistic Research Creation Opus (France), Festival de Royaumont (France), Bendigo International Festival for Exploratory Music (Australia), CubaDupa (Aotearoa), the Banff Centre for Arts and Creativity (Canada), the Composers Conference (USA), and the US National Flute Association Convention. Her collaborations with the New Zealand Antarctic Heritage Trust have shared the sounds of Antarctica with

communities through music in various settings, including concert music, installations, educational workshops, and documentary. Her 2025 work for string quartet and voices, *of coral and foam*, composed for The Rhythm Method Quartet, received the SOUNZ Contemporary Award Te Tohu Auaha, New Zealand's premier award for contemporary music composition. Her recent collaboration with Ensemble Semblance was part of the Radio France Création mondiale - Alla breve commissioning series, curated by Anne Montaron.

Ihlara completed her undergraduate studies at the University of Otago, where she studied composition with Anthony Ritchie, Peter Adams, Chris Gendall, and Dylan Lardelli. She holds an MA Musicology from McGill University, and is currently undertaking her DMA in Composition at Columbia University where she is studying with Zosha Di Castri, Marcos Balter, George Lewis, and Georg Friedrich Haas.



PAUL NOVAK

The “spellbinding” (*Washington Post*) music of Chicago-based composer Paul Novak immerses listeners in shimmering and subtly crafted musical worlds full of color, motion, light, and magic. His recent projects engage with dreams and memory, queer identity, climate change and the natural world, and psychosomatic illness.

Novak’s 25/26 season included premieres and performances by the Orchestra of St. Luke’s, International Contemporary Ensemble, Chicago Composers Orchestra, the Balourdet, JACK, Formosa, and Varo Quartets, ZOFO, Blackbox Ensemble, and more. His other recent collaborators include the American Composers Orchestra, Reno Philharmonic, Austin Symphony, the Chicago Civic Orchestra, Music from Copland House, DanceWorks Chicago, Sandbox Percussion, Ekmeles, Quince Ensemble, Decoda, and Left Coast Ensemble. His music has been heard at Carnegie Hall, the Kennedy Center, the New World Center, and Chicago’s Symphony Center.

Novak has received a Barlow Commission and an Underwood Commission, as well as awards from the ASCAP, BMI, the American Academy of Arts and Letters, Red Note, League of Composers, and more. He has received fellowships from Aspen, Norfolk, Copland House, Millay, and I-Park, and was featured in the *Washington Post*’s “23 for ‘23: Composers and Performers to Watch this Year,” where he was praised for his “impressive range and restless energy” in a catalog spanning “lithe, elastic vocal pieces...vibrant orchestral works...and evocative etudes for string quartet.”

Novak is the co-artistic director and flutist of Chicago-based ensemble Mycelium New Music, which is committed to presenting imaginative, multidisciplinary performances of contemporary music that showcase diverse emerging voices. Originally from Reno, NV, he is a PhD candidate at the University of Chicago.



DANAE VENSON

Danae Venson is a composer and multi-instrumentalist from Houston, Texas. She has recently completed her Bachelor of Music degree with Academic Honors at The Juilliard School—studying with both Dr. Amy Beth Kirsten and Valerie Coleman.

In 2020, after paying close attention to troubling events of racial violence, Danae decided to find a way to “speak without words.” Since then, she has been awarded National Sawdust’s Hildegard Commission and received the opportunity to work with the Denyce Graves Foundation, the MATA Festival, the New York Youth Symphony, the Houston Ballet Academy, Castle of our Skins, and The Juilliard School.



DEAN WIBE

Dean Wibe is a composer and cellist from Cedar Rapids, Iowa. He began playing in the public school classroom and first studied cello privately with Dianne Platte and Hannah Holman. He received his Bachelor of Music in cello performance at the University of Iowa. Currently, Dean is pursuing a Master of Music Composition at the University of Missouri, where he received the 2026 Sinquefeld Prize for composition. Dean recently completed a Master of Music in Cello performance at the University of Missouri, where he studied with Eli Lara and performed with the Mizzou New Music Ensemble. As a member of the ensemble, he worked with composers such as Marcos Balter, Viet Cuong, Mary Kouyoumdjian, Tania Léon, George Lewis, and others. Dean has composed works for HUB New Music, the Mizzou New Music Ensemble, the Mizzou Wind Ensemble, the American Wild Ensemble, and the St. Louis Symphony Orchestra.



TAN YUTING

Singaporean composer Tan Yuting explores the interaction of different sounds and the manipulation of rhythm, texture, and timbre to create evocative soundscapes. Her music has been recognized with awards including First Prize in the Macht Orchestral Composition Competition (2018), First Prize in the Virginia Carty DeLillo Composition Competition (2018), and Third Prize in the Prix d'Été Competition (2017) at the Peabody Institute of the Johns Hopkins University, and has been performed in Singapore, the USA, the UK, China, Thailand, Malaysia, Finland, Australia, New Zealand, Mexico, and Italy. Past collaborations include performances by the Singapore Symphony Orchestra, American Composers Orchestra, Peabody Symphony Orchestra, Megalopolis Saxophone Orchestra, Sandbox Percussion, Ekmeles, National Sawdust Ensemble, Tacet(i) Ensemble, Aspen Contemporary Ensemble, Ensemble Dal Niente, Ding Yi Music Company, The Opera People, IHClars, K□U, Quince Ensemble, Emyrean Ensemble, -Nois, Now Hear This, Unassisted Fold, and Ensemble Soundinitiative.

Yuting also enjoys working with artists from other fields and creating music in collaboration with other art forms. In 2019, she performed her original live score for the USA premiere screening of Chinese film pioneer Shouju Zhu's 1925 film "Stormy Night" (*Fengyu zhi ye*). Yuting often looks to poetry when she is composing as she is interested in the tactile or visual

associations between the texts and music she is writing. Her doctoral dissertation composition, *Amnesia*, was based on a poem she wrote of the same title. She has also performed improvisations and compositions on the piano to accompany poetry recitals.

Currently, repetition, memory, and groove are common themes in her research and artistic practice. As part of her doctoral research, Yuting's paper "Music is pictures of music: Seeing Double/Hearing Double in Hans Abrahamsen's *Schnee*" relates principles of visual perception to Abrahamsen's construction of the piece and explores the ways repetition and repetitive structures affect temporal experience in the hour-long work.

Yuting received her PhD in Music Composition from the University of Chicago where she was supported by a full fellowship from the Division of the Humanities. She also holds Master of Music degrees in Music Composition and Music Theory Pedagogy from The Peabody Institute of the Johns Hopkins University, and a Bachelor of Music Degree in Music Composition with Honours (Highest Distinction), awarded jointly by the Yong Siew Toh Conservatory of Music (National University of Singapore) and the Peabody Institute. Apart from composition, Yuting also plays the piano and occasionally writes poetry. Yuting currently teaches at the Yong Siew Toh Conservatory of Music, National University of Singapore.



MICF

FEATURED COMPOSERS

- DOMINICK DESTEFANO
- BRITTANY J. GREEN
- JOHN ORFE
- SELIM GÖNCÜ
- SARAH HENNIES
- STEVE REICH



DOMINICK DeSTEFANO

Originally from Harrisburg, Pennsylvania, Dominick DeStefano is a composer, musician, and music educator. As a composer, Dominick has written works for a variety of ensembles, including orchestra, wind ensemble, big band, brass ensemble, and chamber ensembles. His music has been recorded and performed by groups including the Saint Louis Symphony Orchestra, West Chester University Wind Symphony, the Criterions Jazz Ensemble, Network for New Music, and Constellation Men's En-

semble. His work *Profane Dances* was awarded the Roz Patton composition scholarship, and his piece *Celebratory Overture* was selected as the winner of the Chester County Concert Band Composition Contest.

As a bassoonist, Dominick has appeared with groups including the Missouri Symphony, the University Philharmonic Orchestra, Kitchen Sink, and the West Chester University Symphony Orchestra. In 2025, he participated in

a two-week tour of the Netherlands with the West Chester University Chamber Winds, with performances in Amsterdam and the Hague. Dominick is also active in the marching arts as an arranger, sound designer, and educator. Dominick holds a bachelor's degree in composition from West Chester University and is currently pursuing his master's degree at the University of Missouri. In his free time, Dominick enjoys the outdoors, biking, and hiking.

SELIM GÖNCÜ

Honored with a 2021 Fromm Commissioning Award from Harvard University, MacDowell Fellowships (2022 and 2019), the Salvatore Martirano Composition Award, the Ettelson Composer's Award, the Chamber Music of California's California Prize, and Nicola de Lorenzo Prize in Composition, Selim Göncü aims to create a personal balance of contrasting polarities in his music. Raw gestures are contrasted with transparent textures, elegant timbres are interrupted/combined with abrupt impulses, obsessively-mechanical loops are interpolated with freely flowing improvisations.

His works have been performed by ac-

claimed ensembles including Ensemble InterContemporain, L'Instant Donné, Ensemble Proton Bern, Ensemble Échappé, Quatuor Tana, oenm, Ninth Planet, and Alarm Will Sound in festivals such as ManiFeste, Festival Musica, Wittener Tage für neue Kammermusik, Donaueschinger Musiktage, Firenze Suona Contemporanea, Bludenzener Tage zeitgemäßer Musik and the Miz-zou International Composers Festival.

Selim graduated from the University of Music and Performing Arts Graz with the highest distinction and finished his doctoral studies in composition at the University of California, Berkeley. His primary teachers are Franck Bedros-

sian, Clemens Gadenstätter, Reinhard Febel, and Edmund Campion. He currently serves on the artistic board of Ninth Planet New Music Ensemble, and is contributing director of sfSound. Between 2017-2019, he was also Composer-in-Residence for the New York-based new music sinfonietta, Ensemble Échappé.

The following seasons will feature a new work for string quartet and electronics to be premiered by the JACK Quartet, a quintet for Splinter Reeds, and a concerto for synthesizer and ensemble, commissioned by the Fromm Music Foundation, to be performed by Ninth Planet Ensemble.

BRITTANY J. GREEN

Brittany J. Green (she/her) is a North Carolina-based composer, creative, and educator. Her music facilitates intimate musical spaces that ignite visceral responses at the intersection of sound, video, movement, and text. Recent works engage sonification and black feminist theory as tools for sonic world-building, exploring the construction, displacement, and rupture of systems. Her artistic practice

includes spoken and electronic performance, interdisciplinary collaboration, experiential projects, and acoustic and electroacoustic chamber and large ensemble works. Her music has been featured as part of the Chicago Symphony Orchestra's MusicNOW, at the World Saxophone Congress, the New York City Electronic Music Festival, the American Piano Awards, and in performances at

Carnegie Hall, Tanglewood, the DiMenna Center, and Miller Theater. Recent collaborators include the Lexington Philharmonic, the Louisville Orchestra, Karen Slack, Rebekah Heller, and Alarm Will Sound. Brittany holds awards from the American Academy of Arts and Letters, ASCAP, and New Music USA. Brittany received a PhD from Duke University.

SARAH HENNIES

Sarah Hennies (b. 1979, Louisville, KY) is a composer based in Upstate NY whose work is concerned with a variety of musical, sociopolitical, and psychological issues, including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic ensemble music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Warsaw Autumn, Ruhrtriennale (Essen), Archipel Festival (Geneva), Darmstädter Ferienkurse, Time:Spans (NYC), and the Edition Festival (Stockholm). As a composer, she has received commissions across a wide array of performers and ensembles

including Bearthoven, Bent Duo, Ensemble Dedalus, The Living Earth Show, Mivos String Quartet, Sarah Saviet/Joe Houston, Talea Ensemble, Nate Wooley, and Yarn/Wire.

Her ground breaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize.

She is the recipient of a 2024 United States Artists Fellowship, a 2019 Foundation for Contemporary Arts Grants

to Artists Award, fellowships in music/sound from the New York Foundation for the Arts in 2025 and 2016, a participant in the 2024 Whitney Biennial, and was Composer In Residence at the 2025 Huddersfield Contemporary Music Festival. She has received additional support from the Fromm Foundation, Mid Atlantic Arts Foundation, New Music USA, the New York State Council on the Arts, and the Creative Work Fund.

She works collaboratively in a duo with double bassist Tristan Kasten-Krause and in the percussion trio Meridian. As a scholar and performer she is engaged with ongoing research about the percussion music of Iannis Xenakis and a recording project to document music by the American percussionist and composer Michael Ranta. Sarah is currently Assistant Professor of Music at Bard College.

JOHN ORFE

John Orfe (b. 1976) has fulfilled commissions from choirs, orchestras, and chamber ensembles including Alarm Will Sound, the American Guild of Organists, Illinois Wesleyan University, Two Rivers Chorale, Present Music, Ludovico, Duo Montagnard, Dez Cordas, the Music Institute of Chicago, the University of Ohio School of Music, the Diocese of Peoria, Illinois, and the Champaign-Urbana Symphony Orchestra. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, Dinosaur Annex, Firebird Ensemble, Holographic Ensemble, Altgeld Chamber Players, John Alexander Singers, the Bergamot Quartet, and new music ensembles at the University of Illinois Urbana-Champaign, North Carolina School of the Arts, and Bowling Green State University.

He is a winner of a Jacob K. Javits Fellowship, the Heckscher Prize from Ithaca College, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Otto Eckstein Family Fellow-

ship from the Tanglewood Music Center, the William Schuman and Boudleaux Bryant Prizes from BMI, the Morton Gould Award from ASCAP, and first prizes in competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. His music has been performed on five continents and at national and regional conventions of such organizations as the American Choral Directors Association, North American Saxophone Alliance, Society of Composers, Inc., and Music at the Anthology. His original works and arrangements appear on the Centaur, Delos, and Nonesuch labels and his setting of Langston Hughes' *Fire!* has received three recordings and performances by dozens of choirs.

As pianist, Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. The core pianist and a founding member of the Grammy Award-winning new music ensemble Alarm Will Sound, Orfe is also pianist for Present Music in Milwaukee, WI, where he premiered and recorded the organ part of Raven Chacon's *Voiceless*

Mass, which won the 2022 Pulitzer Prize in Music. Orfe has performed in Carnegie Hall, the Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; the Library of Congress in Washington, D.C.; and venues in Beijing, Nanning, Seoul, Moscow, St. Petersburg, Krakow, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London, Lima, San Jose, Quito, and São Paulo. His solo piano transcription of John Adams' *Short Ride in a Fast Machine* was hailed as “a knockout” by the *Boston Globe* and “breathtaking” by the *San Francisco Chronicle*, which also praised his “hypervirtuosic” performances of Conlon Nancarrow. He has recorded for over thirty albums on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. He serves as Organist at First United Methodist Church in downtown Peoria, IL, where he was appointed the Peoria Symphony Orchestra's first Composer-in-Residence. In addition, he began an appointment in 2025 as Music Director of the McDonough Choral Society in Macomb, IL.

STEVE REICH

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (the *New York Times*). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

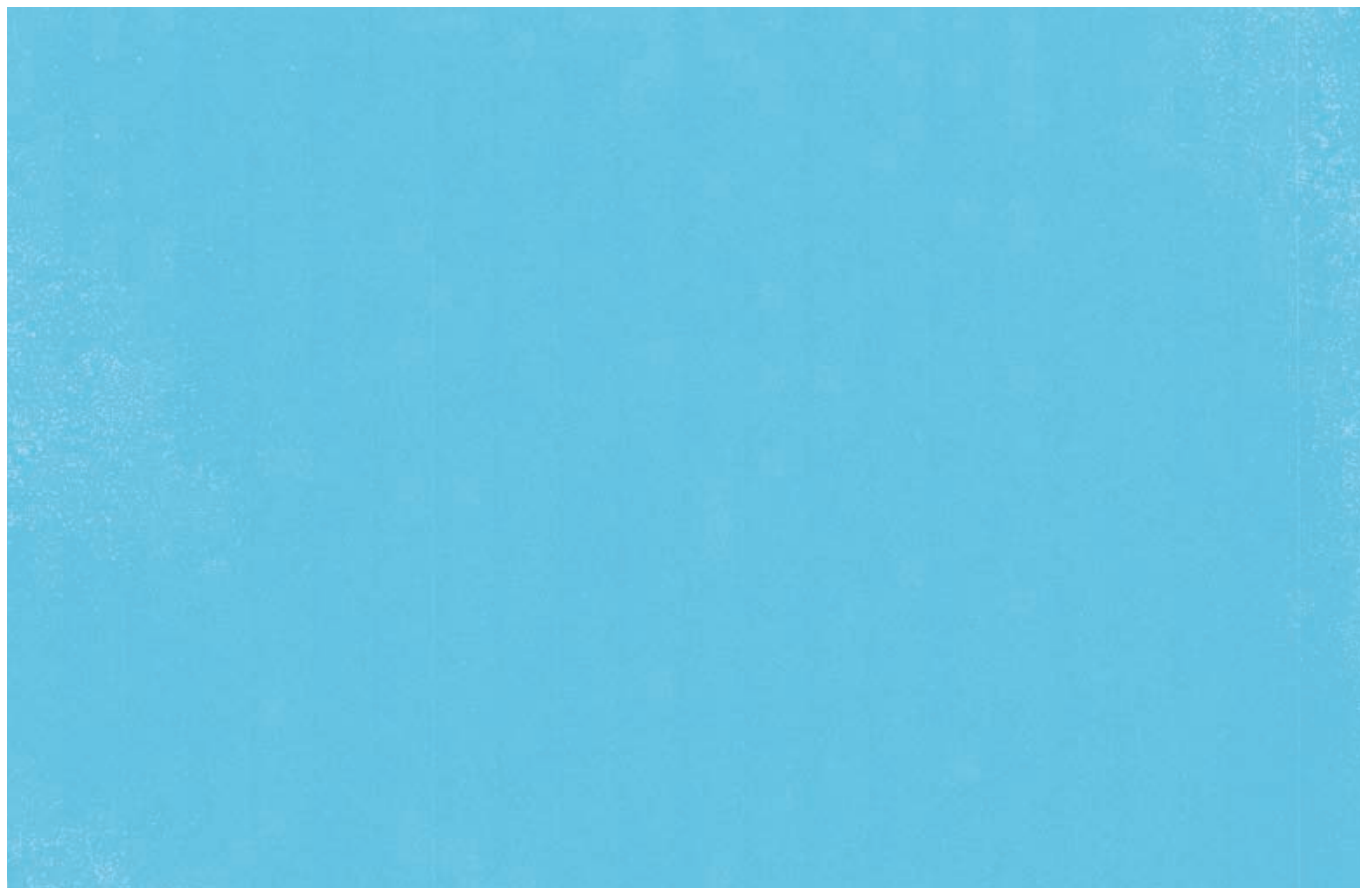
Double Sextet won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar

Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer’s Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l’Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaeker, Jiri Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.

Reich’s documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*.

“There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” (*The Guardian*).



MICF

ENSEMBLE-IN-RESIDENCE

- **ALARM WILL SOUND**



ALARM WILL SOUND

Alarm Will Sound is a Grammy-winning 22-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. The *New York Times* says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

With classical skill and unlimited curiosity, Alarm Will Sound takes on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by early-career composers.

Alarm Will Sound may be heard on twenty recordings, including *Land of*

Winter, featuring music by Donnacha Dennehy for which they won the 2026 Grammy for Best Chamber Music/ Small Ensemble Performance. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin.

Recent performances reflect Alarm Will Sound's boundary-pushing ethos. In October 2022, they presented an overnight performance of John Luther Adams's *Ten Thousand Birds* at the Paris Philharmonie during Nuit Blanche, playing four cycles between 9 PM and 4 AM for thousands of audience members. In September 2024, they premiered David T. Little's *What Belongs to You* at the Modlin Center for the Performing Arts, based on Garth Greenwell's novel, featuring Grammy-winning tenor Karim Sulayman and directed by Mark Morris. The work was featured in the *New York Times*. In 2023, Alarm Will Sound performed Mary Kouyoumdjian's Pulitzer-finalist *Paper Pianos* at EMPAC, a multimedia exploration of refugee experiences. Additionally, their 2024 *Sun Dogs* tour, created in collaboration with

composers Arooj Aftab, Daniel Wohl, Devonté Hynes, and Rafiq Bhatia, and done in partnership with Liquid Music, highlighted groundbreaking collaborations blending music and film across four U.S. cities.

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated our commitment to education through residency performances and activities at the Eastman School of Music, Manhattan School of Music, Princeton University, New York University, and Massachusetts Institute of Technology.

PERSONNEL

ERIN LESSER flutes
CHRISTA ROBINSON oboe & english horn
BILL KALINKOS clarinets & saxophone
ELISABETH STIMPERT clarinets & saxophone
MICHAEL HARLEY bassoon & contrabassoon
KEVIN NEWTON horn
TIM LEOPOLD trumpet
MICHAEL CLAYVILLE trombone & bass trombone
CHRIS P. THOMPSON percussion
MATT SMALLCOMB percussion
JOHN ORFE piano & keyboard
COURTNEY ORLANDO violin
ANDIE TANNING violin
GILLIAN GALLAGHER viola
STEFAN FREUND cello
MILES BROWN bass & electric bass

ALAN PIERSON Artistic Director & Conductor
GAVIN CHUCK Executive Director
DANIEL NEUMANN Audio Engineer
PETER FERRY Assistant Director of Artistic Planning
JASON VARVARO Production Manager
TRACY MENDEZ Development Manager
MICHAEL CLAYVILLE Director of Marketing
BILL KALINKOS Librarian
UDAY SINGH Operations Manager

MICF



ALAN PIERSON

ARTISTIC DIRECTOR & CONDUCTOR

Alan Pierson has been praised as "a dynamic conductor and musical visionary" by the *New York Times*, "a young conductor of monstrous skill" by *Newsday*, "gifted and electrifying" by the *Boston Globe*, and "one of the most exciting figures in new music today" by *Fanfare*. He is the Artistic Director and conductor of the acclaimed ensemble Alarm Will Sound which has been

called "the future of classical music" by the *New York Times* and "a sensational force" with "powerful ideas about how to renovate the concert experience" by *The New Yorker*.

Mr. Pierson served for three years as the Artistic Director and conductor of the Brooklyn Philharmonic. The *New York Times* called Pierson's leadership at the Philharmonic "truly inspiring," and *The New Yorker's* Alex Ross described it as "remarkably innovative, perhaps even revolutionary." Pierson

has also appeared as a guest conductor with the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, LA Opera, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke's, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music. He regularly collaborates with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, Donnacha Dennehy, La Monte Young, Iarla Ó Lionáird, and choreographers Mark Morris, John Heginbotham, Akram Khan, and Elliot Feld.

Mr. Pierson received bachelor's degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

ACKNOWLEDGEMENTS

Alarm Will Sound's annual residency at the Mizzou International Composers Festival is supported by the Sinquefeld Charitable Foundation.

Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, BMI Foundation, Cheswaty Foundation, Fan Fox and Leslie R. Samuels Foundation, Howard Gilman Foundation, and the Sinquefeld Charitable Foundation.

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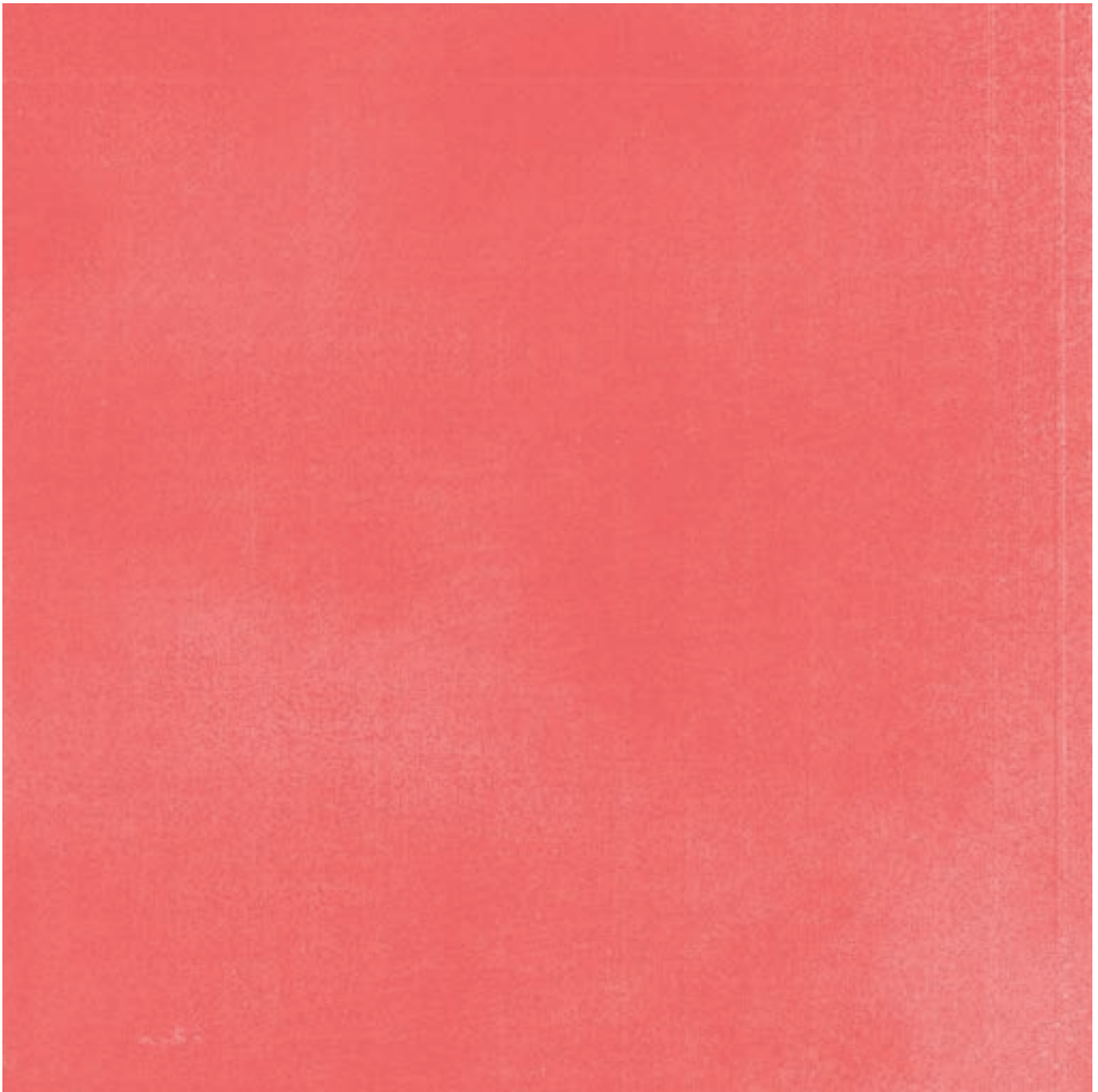
MICF

MIZZOU

INTERNATIONAL

COMPOSERS

FESTIVAL



JULY 21–25 • 2026
COLUMBIA • MISSOURI

 **Mizzou New Music Initiative**
University of Missouri

YARN/WIRE

WEDNESDAY • JULY 22 • 2026 • 7:30 PM

SHERYL CROW RECITAL HALL

Quartet
2013

Steve Reich
b. 1936

Changing WORLD PREMIERE
2026

Dominick DeStefano
b. 2002

Damplification WORLD PREMIERE
2026

Selim Göncü
b. 1983

Primers
2019

Sarah Hennies
b. 1979

Described by the *New York Times* as “key figures from the contemporary music scene... with unmistakable devotion and excitement” and “wildly virtuosic” by *The Wire*, Yarn/Wire is a New York-based percussion and piano quartet (Russell Greenberg and Dustin Donahue, percussion; Laura Barger and Julia Den Boer, pianos) dedicated to the promotion of creative, experimental new music. Since its founding in 2005, the ensemble has garnered widespread acclaim for its steadfast commitment to adventurous compositions and unique collaborative approach to music making. With a worldwide presence, Yarn/Wire strives to connect with audiences, building community to help new compositions realize their full creative potential.

Yarn/Wire's 20th anniversary season in 2025–2026 includes its New York Philharmonic debut, including the world premiere of a concerto for quartet and orchestra by George Lewis, a celebratory Pop Up Festival at Columbia University's Miller Theatre, which contains new works by Craig Taborn and Zeena Parkins, the premiere of a collaborative new work, called *Endlings*, by Raven Chacon and John Dieterich at the Time:Spans Festival, Swoonfest with TAK Ensemble and ISSUE Project Room, new work by Nate Wooley, Annea Lockwood's *Into The Vanishing Point* at Harvard University, and Composer Portraits of Anthony Cheung and Andrew McIntosh at Miller Theatre at Columbia University, as well as several *Live from Troutman* performances at their Yarn/Wire Studio in Queens, NY and its annual Yarn/Wire Currents concert in Brooklyn, NY. Yarn/Wire's international schedule includes Europe's Transart Festival (Italy), Festival Aperto (Italy), Transit Festival (Belgium), and Aarhus Symphony Orchestra (Denmark). In the 2025–2026 season, Yarn/Wire will release *Yarn/Wire Currents 10* and *11*, sonic artist Katie Young's *Biomes* on Chaikin Records, and a portrait CD of Thomas Meadowcroft's music on MODE Records. They will also serve as Artists-in-Residence at the University of Washington and Brooklyn College.

In recent seasons, Yarn/Wire performed at the Isabella Stewart Gardner Museum, Miller Theatre at Columbia

University, The McKnight Center for the Performing Arts, and more, as well as returning regularly to the Miller Theatre, the Time:Spans Festival, the Italian Academy at Columbia University, and Pioneer Works (NYC). Yarn/Wire performed Øyvind Torvund's children's piece, *The Sound of the Forest* at the Ultima Festival in Norway. Yarn/Wire also held educational and performance residencies at Harvard, Princeton, IRCAM (Paris), Emory University, Georgia Tech, and UC Berkeley.

Yarn/Wire has championed composers including Annea Lockwood, Enno Poppe, Michael Gordon, George Lewis, Ingrid Laubrock, Ann Cleare, Catherine Lamb, Sarah Hennies, Tyshawn Sorey, Peter Evans, Alex Mincek, Thomas Meadowcroft, Misato Mochizuki, Sam Pluta, Tyondai Braxton, Kate Soper, and Øyvind Torvund. The ensemble enjoys collaborations with genre-bending artists such as Tristan Perich, Ben Vida, Mark Fell, Sufjan Stevens, and Pete Swanson. In previous seasons, Yarn/Wire performed at Bergen International Festival (Norway) with JACK Quartet. In addition, their ongoing commissioning series, Yarn/Wire Currents, serves as an incubator for new experimental music in partnership with a variety of Brooklyn-based institutions, including Roulette, Blank Forms, and ISSUE Project Room.

A strong advocate for education, Yarn/Wire has presented collaborative workshops, masterclasses, and residencies at Princeton University, Columbia University, Harvard University, Stanford University, Brown University, Duke University, Northwestern University, Cornell University, Boston Conservatory at Berklee, Adelphi University, UC Santa Cruz, Girard College, Brandeis University, and University of Pennsylvania. Since 2014, the ensemble has hosted the annual Yarn/Wire International Institute and Festival for composers and performers interested in exploring the collaborative side of contemporary music.

At the core of Yarn/Wire's artistic mission is its dedication to transformative work and creating unforgettable experiences.

Personnel

Laura Barger
Piano

Julia Den Boer
Piano

Dustin Donahue
percussion

Russell Greenberg
percussion

Yarn/Wire's season is made possible with the friendly support of the Ernst Von Siemens Music Foundation. This project is further supported by the National Endowment on the Arts.

Quartet

Quartet, when mentioned in the context of concert music, is generally assumed to mean string quartet. In my case, the quartet that has played a central role in many of my pieces (besides the string quartet) is that of two pianos and two percussion. It appears like that or in expanded form with more pianos or more percussion in *The Desert Music*, *Sextet*, *Three Movements*, *The Four Sections*, *The Cave*, *Dance Patterns*, *Three Tales*, *You Are (Variations)*, *Variations for Vibes*, *Pianos and Strings*, *Daniel Variations*, *Double Sextet*, and *Radio Rewrite*. In *Quartet*, there is just this group alone: two vibes and two pianos.

The piece is one of the more complex I have composed. It frequently changes key and often breaks off continuity to pause or take up new material. Though the parts are not unduly difficult, it calls for a high level of ensemble virtuosity.

The form is one familiar throughout history: fast, slow, fast, played without pause. The slow movement introduces harmonies not usually found in my music.

The piece is dedicated to Colin Currie, a percussionist who has broken the mold by maintaining his solo career with orchestras and recitals and also, quite amazingly, by founding the Colin Currie Group which plays whatever ensemble music he believes in. I salute him and hope others will take note.

Quartet was co-commissioned by Southbank Centre, Carnegie Hall, The Juilliard School, Cité de la musique, and Kölner Philharmonie / KölnMusik, and is approximately 17 minutes in duration.

— Steve Reich

Damplification

As an undergraduate student in Salzburg, I was a member of an improvisation group. We would meet every week and improvise for hours. One thing that I particularly admired was dampening some of the strings that corresponded to the keys being triggered, thereby creating a form of “live preparation” on the piano. We experimented with this idea and performed a half-improvised, half-sketched version of *Damplification* in Salzburg.

Later, I decided to compose a properly notated and thoroughly explored work based on materials that had fascinated me for years. I experimented with dampening and listened to the timbral possibilities that emerged depending on the pressure applied to the string, the point of contact chosen by the assistant, and various phrasing and pedaling combinations by the pianist. It was exhilarating to discover that such a primitive, yet deeply human, form of live preparation could yield such rich results.

However, *Damplification* is not only about a single technique or concept. It begins as a traditional solo piano piece. This familiar scene is disturbed by the unexpected presence of the assistant. A strong contrast of colors exists between the worlds of the pianist and the assistant: the foggy, swimming lines of the pianist confront the dampened, pizzicato-like timbres of the assistant. The piece seeks a balance between these realms, during which various colors and textures take shape. After a while, the clearly defined roles of pianist and assistant no longer seem so transparent. The pianist becomes the “damper,” the assistant becomes the “player,” and suddenly both performers seem to be playing a piece for “four hands” (in a Schubertian sense). Thus, *Damplification* ends as a genuine duo.

— Selim Göncü

Changing

This piece combines a wide range of materials, including EDM, jazz, pop, and the music of composers such as Bartók and John Adams. Dance rhythms, beats, and the sounds of electronic music pervade the piece.

MICF

ALARM WILL SOUND

THURSDAY • JULY 23 • 2026 • 7:30 PM
MISSOURI THEATRE

helical
2005-06

Karola Obermüller
b. 1977

Strangeness in My Mind WORLD PREMIERE
2026

Utku Asuroglu
b. 1986

gLitchED dreams//invisible BEINGS
2024

Brittany J. Green
b. 1991

Black Sand WORLD PREMIERE
2026

Jlin
b. 1987

helical

In the fall of 2005, I spent two months at the Centro Tedesco di Studi Veneziani to compose music there. The music for *helical* began to take shape during my walks through Venice. I would usually start walking from the Palazzo Barbarigo, located in the south, spiraling my way into the heart of the city. As I made my way through the narrow alleys (where one could barely open an umbrella) and across the wide squares, I could repeatedly see the places of my immediate past and my immediate future: places I had just walked past and those where I would soon find myself. An interplay of spatial foreground and background with the passage of time. I was particularly fascinated by the change in sound and how it stood in direct correlation with the space I was traversing. Through the sounds surrounding me, I could physically sense the expanse of the space; I could feel the constant, rapid ricochet of sound off the walls on my skin.

The following winter, back at my home near Boston at the time, I composed *helical* based on my memories of those (sound) walks:

...Changes in location occur, piling up. A dark corridor abruptly opens onto a wide, bright space: a fast rhythm and a dense, defined spectrum pour out and fall into slow beats and broad, indeterminate spectra. One is sucked into spiraling, intertwined funnels and then catapulted back out again...

– Karola Obermüller

gLitchED dreams//invisible BEINGS

gLitchED dreams//invisible BEINGS is a modular, sonic collage of Afrofuturism, Afrobeat, Minimalism, and Experimentalism that follows the journey of Eye, an Android that finds themselves trying to break out of a world in which they cannot exist as their authentic self. Through this journey of self-actualization, Eye struggles to untangle where the world ends and they begin, grappling with blurred lines of choice, coercion, and control within invisible power structures. Inspired by Legacy Russell's *Glitch*, this work explores the ways technology, our intersecting identities, and the unseen structures around us inform and mediate one another, asking "how can I choose agency within a controlled construct?" The performers of the piece engage with the material through the perspective of Eye. With the order of musical material determined by a computer,

performers must choose to perform as they are instructed, perform their own material in defiance, or refuse to engage with the piece all together. The piece features text written by Brittany, alongside quotations from Essex Hemphill and Kara Keeling, and ChatGPT generated code and includes live video processing by Kate Alexandrite.

Brittany J. Green's *gLitchED dreams//invisible BEINGS* is supported by the Matt Marks Impact Fund, a fund created by Alarm Will Sound in memory of AWS founding member, Matt Marks, to commission and develop new works by underrepresented composers and for unconventional practices. Additional support provided by the Cheswaty Foundation and the National Endowment for the Arts.

Strangeness in My Mind

We live through a time in which familiar things increasingly feel unfamiliar. What once felt stable now seems to shift beneath us-socially, emotionally, technologically. *Strangeness in My Mind* grows out of this feeling of change and uncertainty: the sense that the world around us slowly enters our inner lives, shaping how we think, feel, listen, and respond. The piece moves through moments of tension, instability, and intensity, while also searching for fragility, intimacy, and connection.

– Utku Asuroglu

Black Sand

It's always such a pleasure to work with Alarm Will Sound. They allow me to truly create, and I am so grateful to them for that. Alan Pierson's leadership exudes clarity, attention to detail, and freedom of expression.

– Jlin

MIZZOU NEW MUSIC

FEATURING
THE MIZZOU NEW
MUSIC ENSEMBLE & MIZZOU
PERCUSSION ENSEMBLE

FRIDAY • JULY 24 • 2026 • 7:30 PM

SHERYL CROW RECITAL HALL

Black Origami
2017

quicksand
2004/2024

**Four Ozark Fable
Sketches, IV. Monster the
Third: Ozark Howler**
2025

Jlin
b. 1987

Karola Obermüller
b. 1977

John Orfe
b. 1976

**time slips through
our fingers like sand**
2022

Zeitpol
2023

**"Fourth Perspective" & "Derivative"
from *Perspective***
2023

Inga Chinilina
b. 1987

**Karola Obermüller
& Peter Gilbert**
b. 1977 & 1975

Jlin
b. 1987

INTERMISSION

The Mizzou New Music Ensemble

The Mizzou New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Stefan Freund, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Over the past fifteen years, the ensemble has performed regularly in St. Louis through the Mizzou New Music Initiative's Sound of Art partnerships in such venues as the Sheldon Concert Hall, the Missouri Botanical Garden, the Contemporary Art Museum, Forest Park, the St. Louis Zoo, the Cortex Innovation Center, the World Chess Hall of Fame, and

the St. Louis Science Center. Other performances include the University of Kansas, the University of Missouri-Kansas City, and the Amon Carter Museum of American Art. The ensemble toured South America in 2023 (Bogotá, Bariloche, Córdoba, and Buenos Aires) and 2025 (Lima, Medellín, and Bogotá), working with faculty and student composers at several universities. The ensemble has been coached by prestigious guest composers and performers that have visited the campus as a result of the New Music Initiative, including Mary Kouyoumdjian, George Lewis, Tania León, Chen Yi, eighth blackbird, the JACK Quartet, and many others.

Selim Göncü
guest conductor

Hanna Noh
flutes

Sophie Browning
clarinets

Emily Aponte
horn

Zachary Beran
trumpet

Juliana Vieira
violin

Mason Murphy
cello

Ryan Kee
piano

Jinhong Yoo
piano

Daniel Noonan
percussion

Mizzou Percussion Ensemble

The University Percussion Ensemble (UPE) performs contemporary percussion works in large and small settings. Trios, quartets, quintets, and repertoire for percussion orchestra are studied regularly, with students receiving coachings instead of participating in director-led rehearsals for smaller chamber ensemble works. The UPE and its directors have commissioned two works for their own ensemble including *Toccata* by Leonard Mark Lewis for mallet quartet and *The Right to Bear Drums* for large percussion orchestra by Stefan Freund. They have also been a part of several commissioning

projects including their most recent work, *Sparklefrog* by Alan Silverman. The ensemble regularly reads new works by student composers from the University of Missouri and many of these pieces end up being performed in concert. The UPE performed at the Missouri Music Educator's Association state-wide music conference in 1999 and 2011 under the direction of Julia Gaines. They were also selected as the only collegiate percussion ensemble to perform at the prestigious Midwest Clinic in December 2014 under the direction of Julia Gaines and Megan Arns.

Personnel

Megan Arns
director & percussion

Austin Eldridge
percussion

Daniel Noonan
percussion

Tanner Prewitt
percussion

Russell Wallace
percussion

Megan Arns

Dr. Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She is an Associate Professor and has served as Director of Percussion Studies at the University of Missouri-Columbia since 2014 and is a recent recipient of the Chancellor's Award for Outstanding Research and Creative Activity. Before coming to Mizzou, Megan held faculty positions at Mansfield University and at the National Music Conservatory in Amman, Jordan, where she was also principal percussionist and timpanist of the Amman Symphony Orchestra. During the summers, she is a section member of the New Hampshire Music Festival and regularly performs as a substitute with the St. Louis Symphony.

Megan is an advocate for the creation of new music, co-commissioning and premiering over 100 works both as a soloist and as a member of two contemporary chamber groups: the [Switch- Ensemble] – an electroacoustic ensemble based out of New York City, and DRAX – a saxophone and percussion duo in residence at Mizzou. DRAX's debut CD *chaos+contemplation* was released on Ravello Records in 2022 and features four commissions of electroacoustic works. Her current solo project features five new commissions in collaboration with the Kinds of Kings Composer Collective. Megan has performed on four continents at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention.

Megan received her DMA in Percussion Performance & Literature and MA in Ethnomusicology at the Eastman School of Music, MM in Percussion Performance and Certificate in World Music from Florida State University, and BM in Percussion Performance at Truman State University where she was recognized as a Presser Scholar. She currently serves on the Board of Directors and as 2nd Vice President on the Executive Committee of the Percussive Arts Society. Megan endorses Vic Firth Sticks & Mallets, Pearl/Adams Musical Instruments, Black Swamp Percussion, Remo Drumheads, and Zildjian Cymbals..



Black Origami Arr. Kim, Thompson, Freund

"Alarm Will Sound thank you! Thank you for allowing me to be a part of such a great project! Collaborating with you all has been such a pleasure and learning experience that I will never forget. I'm very humbled you all selected me as one of your collaborators."

– Jlin

The Alarm Will Sound version of *Black Origami* is the outcome of an exciting collaboration between multiple creators. Of course, Jlin's original track was already fascinating. Chris Thompson (AWS's percussion player) meticulously transcribed and arranged the percussion parts, which is crucial considering rhythm's significant role in this music. For example, one interesting feature of this work is its flexibility or ambiguity among the 3/4, 6/8, and 12/16 meters (I remember that Alan, Chris, and I had a long conversation about choosing the representative one). Then, I recreated the other instrument parts. In addition to making the arrangement sound as close to the original as possible, I focused on prop-

erly translating the kaleidoscopic nature of this piece (the timbre constantly evolves) by having seamless transitions between different instruments that share single melodies. Alan (artistic director) then came up with the brilliant idea of having Dan (technical director) modify the panning of some instruments (especially those which are doing the 'woosh' effects) during live performances. Panning is one aspect that makes Jlin's original piece intriguing – and now [that aspect] is more 'amplified' in the live version. Many ensemble members also contributed by providing feedback, which I adapted when revising the arrangement. For example, John (piano) and I worked together to find the right wood slabs to get the sound to satisfyingly recreate the dry clicks in Jlin's track. I hope the audience can feel the 'wholesomeness' of this particular group effort!

– Texu Kim

The version of *Black Origami* you'll hear this evening was arranged for the Mizzou New Music Ensemble by Stefan Freund.

quicksand

quicksand (2004/2024) is a remix, of sorts, of pre-existing elements, predominantly from my 2004 work *les sables mouvants*, for clarinet, piano, violin, and cello. As I listened to these materials, they drifted, scattered, and whirled around, settling themselves into three sections, much like processes I've witnessed at White Sands National Park – a field of white sand dunes composed of gypsum crystals.

In this new work, *quicksand* emerges gradually from silence in its first section ("drift") and begins to accumulate into formations. In the second section ("scatter"), any temporary order is swept away until in the final section ("whirl"), a spinning vortex takes hold.

– Karola Obermüller

Four Ozark Fable Sketches, IV. Monster the Third: Ozark Howler

Written expressly for the Mizzou New Music Ensemble, this movement is part of an original story in the manner of a folk tale whose character hails from Missouri folk legends and jazz history. Imagine a Bildungsroman or Joseph Campbell's *Hero with 1000 Faces* by way of the Ozarks. The now-standard Pierrot sextet instrumentation of flute/piccolo, clarinet/bass clarinet, violin, cello, piano and percussion newly expands to include a second pianist playing four-hand with the first, a second percussionist on drumset, and a trumpet soloist doubling on flugelhorn.

In this nonet, the trumpet represents our protagonist, named Monarch (after the Negro Leagues baseball team, the Kansas City Monarchs.) Monarch must travel alone from the Big City to the Bigger City, accompanied only by his horn. Before departing, the Wise One has counseled him to never surrender his instrument... for if he does, he will lose his very self. The way is fraught with dangers that take the form of three bona fide Missouri folk monsters, including the feral, malevolent, mountain lion-like Ozark Howler, who gives Monarch the chase of his life.

For younger audiences, the monster may be entertaining in itself; for older ones, it may represent dangers that can separate any of us from our "horns." Monarch and his journey

are my invention but the monsters he must outwit actually exist in Missouri folklore. It has been no small pleasure (or work!) to musically represent these characters. Monarch's theme is intended to be noble and aspirant while those of his adversary are riddled with threat and deception.

The music the Ozark Howler is inspired by are jazz standards subjected to levels of deconstruction and thematic / harmonic / rhythmic development – listeners are invited to guess any or all! There are a number of nods to classic jazz trumpet licks (except for "the lick") that jazz aficionados will instantly recognize. The two Missouri-associated jazz legends with greatest influence on this piece are Count Basie and Clark Terry, representing Kansas City and St. Louis, respectively. Various jazz idioms are readily apparent throughout the sketch, ranging from a Kansas City big band feel to a tiger rag.

My deep and profound thanks go to Dr. Stefan Freund, the talented players of the Mizzou NME, and the dedicated staff of Mizzou's Composition program, all of whom have been wonderful collaborators every step of the way.

– John Orfe

time slips through our fingers like sand

Despite providing a standard for perfection, metronomes possess their own inadequacies and imperfections. Mechanical metronomes used alongside each other quickly fall out of sync, each one continuing on ahead or behind the others. This piece centers itself on this desynchronization.

For a musician, being able to execute a beat in compliance with a metronome is still an indicator of a certain level of proficiency. It made me think, why do we follow the metronome if each of them is so different? Each of them is supposed to be perfect yet each is unique. Then how to

know which is the right one? The mechanical object with its peculiarities dictates what a musician should do. These thoughts transport me to the rules and expectations of everyday life that many of us comply with because it is “the proper thing to do.” Society could be seen as an assemblage of metronomes that dictates rules and forces us into certain behavioral patterns. Sometimes we escape those demands, sometimes they get to us, while time slips through our fingers like sand.

– Inga Chinilina

Zeitpol

The magnetic poles of the earth are not fixed but rather move (called “polar wandering”). Because rocks can retain the effects of these poles (called “remanent magnetism”) the history of polar wandering is etched into the planet. Or, from another perspective, the magnetism articulates eons into the planet. Seen across ages, time ripples through stone like soundwaves through metals or skins.

– Karola Obermüller

"Fourth Perspective" & "Derivative" from *Perspective*

"Fourth Perspective" & "Derivative" are two movements of a seven-movement work, *Perspective*, written for Third Coast Percussion (TCP) through a highly-collaborative process. Jlin visited TCP at their studio in Chicago multiple times to discuss their musical inspirations and new possibilities, and to explore and sample instruments from TCP's vast collection of percussion sounds. She then created the first version of each of the work's seven movements in FL Studio (a Digital Audio Workstation) using these samples and other sounds from her own library. The members of Third Coast Percussion then set about determining how to realize these

pieces in live performance. Jlin named her piece *Perspective* as a reference to this unique collaborative process, and the fact that this work would exist in two forms—the same music interpreted through different artists and modes of expression. *Perspective* was commissioned for Third Coast Percussion by the Boulanger Initiative, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion's New Works Fund.

RP BOO

FEATURING
MAXUBISHI
CO-PRESENTED BY DISMAL NICHE

FRIDAY • JULY 24 • 2026 • IMMEDIATELY FOLLOWING MIZZOU NEW MUSIC CONCERT
SMC ROOM 130



Maxubishi

Maxubishi is a Columbia, Missouri DJ whose path started accidentally, digging through dollar bins while tagging along on resourcing trips for his wife's vintage clothing shop, Maude Vintage. What began as just digging turned into a full-blown creative practice shaped by curiosity, instinct, and a love for the rooms in which he's asked to play.

A true accidental DJ, Maxubishi approaches every set with a digger's mindset rather than a genre agenda. His vinyl-only selections move freely across eras and moods, creating warm, human, and intuitive musical narratives.

Rooted in Columbia's creative community, Maxubishi brings an exploratory, analog-minded energy to every room he plays – guided by feeling and affect and grounded in the joy of discovery.



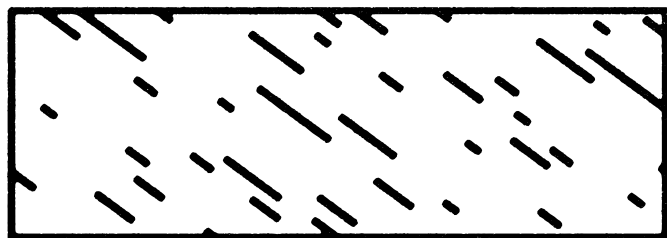
RP Boo

RP Boo – born Kavain Space – is a man who is revered and respected amongst the dance music cognoscenti. Starting in the Chicago dance and house music community during the 1990s, he has since earned the respected title of “Godfather of Footwork,” the fast, repetitive, rhythmically-syncopated music and dance style that's a grandchild of Chicago house. With a consistent catalog on Planet Mu, RP Boo continues to bring his dynamic and engaging sets to crowds all over the world.

Dismal Niche

Founded in 2013 in Columbia as a DIY record-label, Dismal Niche Arts (D.N.A.) is an artist-run nonprofit dedicated to facilitating independent and experimental music and art in Columbia. Since incorporating as a nonprofit in 2015, the organization has focused on the annual Columbia Experimental Music Series which includes the four-concert Left Field Series in partnership with The “We Always Swing” Jazz Series, the Extended Play Fall Festival and intermittent concerts, workshops and film screenings throughout the season. D.N.A. programming welcomes artists from across the US and from around the world to Columbia, offering local residents rare opportunities to experience world class presentations of innovative and non-conventional music, art and performances that would likely otherwise not occur in Columbia.

DISMAL NICHE



MICF-Dismal Niche Collaboration

From the time that Dismal Niche started the Columbia Experimental Music Festival in 2015, a partnership with the Mizzou New Music Initiative seemed inevitable. That partnership began in 2019, when Dismal Niche teamed with the Mizzou International Composers Festival to present two free late night concerts: the first featuring Bels Lontano curating a program of electronic music including works from MICF Resident Composers and a performance by percussionist and composer Eli Keszler.

Jacob Gotlib, who served as Managing Director for the Mizzou New Music Initiative from 2016 through early 2022, recalls the beginnings of that collaboration: “I first met Matt Crook shortly after moving to Columbia in 2016, around that year’s Columbia Experimental Music Festival,” said Gotlib. “I knew I’d found a kindred spirit, as we were both dedicated

to making Columbia a home for forward-thinking, exploratory music. After several years of searching for ways to work together, our first official collaboration came during the 2019 Mizzou International Composers Festival. While COVID put a damper on our plans for the next year, we were thrilled to work together again in November 2021, when Dismal Niche and MNMI co-presented composer, sitarist, and vocalist Ami Dang. It was the 2021 Columbia Experimental Music Festival’s kickoff event, and we had a packed house! I was thrilled to see so many of our students and Columbia community members in attendance. The collaboration continued with an MICF appearance by Laraaji in 2022 and Zeena Parkins in 2024. I hope that this partnership continues to deepen and flourish between two of the most important institutions for experimental music in Columbia and beyond.”

MICF

ALARM WILL SOUND

EIGHT WORLD PREMIERES

SATURDAY • JULY 25 • 2026 • 7:30 PM
MISSOURI THEATRE

ALL WORKS WRITTEN FOR THE 2026 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL
AND ALARM WILL SOUND

glossy starlings in glassy trees
2026

Yuting Tan
b. 1993

ship of theseus variations
2026

Paul Novak
b. 1998

Medals of Impotent Bravery
2026

Arjan Singh Dogra
b. 1999

Iter
2026

Agustina Crespo
b. 1983

**Sleepwards, but
aware meanwhile,**
2026

Ihlara McIndoe
b. 1997

something in-between
2026

Dean Wibe
b. 2001

Entangled Vines
2026

Inga Chinilina
b. 1987

shout!
2026

Danae Venson
b. 2002

INTERMISSION

glossy starlings in glassy trees

At sunset, flocks of birds descend upon Orchard Road (an upscale shopping district and tourist attraction in Singapore), their cacophony of birdcalls threatening to drown out the heavy traffic noise.

Two birds perch not on the branch of a tree, but on a hollow steel pipe of construction scaffolding in the lobby of a glass building.

These are common scenes in urban Singapore, a city-state defined by its extreme population density, yet also among the most biodiverse in the world. In my work *glossy starlings in glassy trees*, I reflect on this coexistence between human and bird in our “garden city.” Sonically, musical gestures and textures in the piece were constructed from my hearing of the birdsong in the two scenes described above. In addition, the flexatone features as a prominent instrument. Throughout the piece, the rest of the ensemble attempts to imitate the peculiar sounds of the flexatone, blurring distinctions between the artificial (other instruments imitating the flexatone) and the organic (the natural sounds of the flexatone).

– Yuting Tan

Medals of Impotent Bravery

Valiant men of my country!
Valiant men of your country!

They all go to shed blood
They all go to sever heads
though it is a different matter
that the heads are never their own.

Human beings have their corpses,
God doesn't have His.
When human beings falter
and a part of god dies
there is no foul smell.

No-one loves anyone.
There is no danger
of having a lover,
and no danger
of having any pain.

They feel insulted by those
who have a longer line,
they try to equalise it to their own
by rubbing its extra part.

So the victory is complete
and complete is its celebration.
Time smiles,
and adorns their breasts
with medals of impotent bravery.

– Amrita Pritam,
supplied by Arjan Singh Dogra

Sleepwards, but aware meanwhile,

Sleepwards, but aware meanwhile, takes inspiration from New Zealand poet Ursula Bethell's poem 'Waves', from her *Day and Night* collection, written between 1924 and 1934. Embedding the text of the poem within the work, uttered throughout the ensemble in non-verbal evocations, I seek to craft an environment in which to sit with the inexplicable and incomprehensible. This is a work about listening to the Dark. For something, I don't yet know. For something more.

Now in the dark of night disposed
Sleepwards, but aware meanwhile,
(Night of cloud, sky speechless,
Lights on alluvial plain muffled,
Neighbouring hill-lights long extinguished,) Under the silence I hear
Deep calling to deep.

It is the surge of unplumbed seas
Of being, from before time was;
Fundamental urge of atoms;
Slime-emergent, vegetable armies,
Phytoplankton, mosses, grasses;
Dirge of vast massy forests
Passing away fulfilled.

Incessant protoplasmic swell
Of life impelled to ideal form;
Cell to fellow-cell murmuring
In dark arteries of supreme organisms
Marine memories; the old oceans
Curled shells record; salt streams
Wherein all life was laved.

No wind, that sound,
But earth's yearning sighs
For answerer, for deliverer
From too heavy burden
Of bewilderment, of unspeakable
Hid guilt, hidden hurt,
Of terrible, hid joy.

– Ihlara McIndoe

Entangled Vines

This work unfolds through the tension between two persistent musical worlds. The first is lyrical cyclical and organic. It creates a distorted canon of recurring figures that return and renew like the annual bloom of spring growth. These returns are not repetitions but iterations each return resembling that which precedes it yet subtly altered by time weather and circumstance. Carried by winds brass and strings these lines drift between tenderness and whimsy at times dancing lightly before dissolving back into a familiar pattern.

Against this fragile ecosystem the loud penetrating sound of the snare drum conveys a sense of a more violent militaristic repetition. From the opening measures where the snare deviates from the ensemble's 4/4 motion it establishes its independent and unyielding force. These two disparate musical layers occasionally align but more often form an uneasy coexistence moving past one another without reconciliation.

As the piece develops the snare's influence invades other instrumentation. Piano winds and brass occasionally reinforce its rhythms abandoning whimsy for insistence gentleness for aggression. The work reflects cycles of organic renewal disfigured by naked belligerence. After seven minutes both worlds simply come to a close. No victory declared no resolution offered. While the piece must end the fraught balance between the blooming lines and the relentless drum persists beyond the confines of its measures.

– Inga Chinilina

ship of theseus variations

When the components of a ship are replaced one by one, is it still the same ship? When the notes of a theme transform one by one, is it the same melody? When all the parts of a person change, is it still the same person?

–Paul Novak

Iter

Iter. A return that cannot be explained. Rhythm that pushes, a heartbeat that insists, internal machines that do not cease. It is not consolation, but the will to move. Shadows come back with cuts, breaths hesitate. Pauses strike. And they drag. Much movement, little progress. It resumes. It restarts. It shifts. It inhabits the return. It resembles something past. Details change, it varies. It waits and comes back. It rests. It lingers on the edge of what is said. And yet, it returns. Again and again, with force. There is no hope. There is drive. Inevitable, sanguine.

–Agustina Crespo

something in-between

This piece is a meditation on microtonality. The pitch content is informed by the electric bass and its harmonics. The bass has two strings de-tuned by a quarter tone, creating an instrument that can move between tuning systems. This is paired with metal pipes, also tuned by quarter-tone intervals. In contrast to these “fixed” microtonal pitches, other voices are in constant fluctuation of pitch, achieved by al-

ternating fingerings in the winds and brass. The title refers to this microtonal pitch space that lies somewhere in between the equal tempered scale, and also refers to my microtonal method, which fluctuates between determined and indeterminate pitch.

—Dean Wibe

shout!

shout! is a work that calls forth the spirit of the ring shout, an African-American Christian ritual that was practiced during slavery. Described as a circular “Black holy dance,” worshippers would participate in the *ring shout* with counterclockwise dancing, stomping, clapping, and call-and-response singing.

As a witness to unimaginable levels of cruelty occurring around the world, I’ve often wondered, “*How could I dare to be happy? How could I dare to smile or dance?*” Upon studying the ring shout and other similar practices that survived slavery, I found my answer.

While steeped in centuries of bondage and torture, my ancestors still found the strength to dance. And smile, and sing, and laugh, and worship. In remembrance of them and their unshaken joy, faith, and endurance amidst terrible suffering, I’ve understood that my happiness, my smile, and my dancing have all been paid for.

shout! honors those who came before me—thanking them duly for their sacrifices and fortitude. It also stands as a celebration of my constantly evolving devotion to the Divine.

—Danae Venson

UNIVERSITY OF MISSOURI SCHOOL OF MUSIC

The University of Missouri School of Music prepares students to make meaningful contributions in the world as performers, composers, teachers, and scholars. Notable alumni include Grammy Award-winning singer/songwriter Sheryl Crow, Canadian Brass founder Eugene Watts, and opera stars Ryan MacPherson and Caroline Worra, as well as members of major orchestras, arts administrators, and leaders in music education.

The School of Music offers professionally-oriented bachelor's and master's degrees in performance (brass, percussion, piano, strings, voice, and woodwinds), composition, music education, music history, and music theory. Master's degrees are also available in conducting (choral, orchestral, and wind ensemble), collaborative piano, and piano pedagogy, and the PhD is offered in music education. Undergraduate music majors can further enrich their studies by pursuing a certificate in jazz studies, arts entrepreneurship,

or music production, and graduate certificates in jazz studies or music production are available either as an add-on or freestanding credential. The School of Music also offers the Bachelor of Arts in music, a degree program attracting numerous double majors, students who combine study in music and another field, drawing from the numerous academic options available on the Mizzou campus.

Major ensembles include the Symphonic Orchestra, Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, University Singers, Concert Chorale, Sankofa, Choral Union, and Show-Me Opera, and these are augmented by numerous chamber and studio ensembles. The Mizzou New Music Initiative brings together a full-scholarship undergraduate composition program; the graduate assistantship-based New Music Ensemble serving as a laboratory for composition students; a major summer festival for composers; and

the Creating Original Music Project (COMP), an outreach program directed at composers in grades K-12.

Over 250 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 36 full-time and 20 part-time members. Hundreds of non-music majors also participate in School of Music activities—everything from courses such as “Jazz, Pop, and Rock” to Marching Mizzou. The School of Music is also home to several community programs housed within Community Music @ Mizzou: private lesson opportunities, the Missouri String Project, Experiencing Piano, the Esterhazy Chamber Music Seminar, and several options for community ensembles such as Sound Explorers and the Mid-Missouri Community Orchestra.

music.missouri.edu



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